

## **LUTHER MEMORIAL CHURCH**

### **LUTHER MEMORIAL ACADEMY**

225 West Tenth Street • Erie, PA 16501 • 814-454-0106

THE REV. WILLIAM COLEMAN, *Pastor*

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*Cantor*

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*Pastoral Asst. ~ St. Matthew's/Holy Trinity*

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*Youth and Family Ministry*

SUSAN M. BELOTT

*Academy Administrator*

## ***Welcome to Luther Memorial Church***

We are glad that you have joined us for this evening's Bach Cantata Vespers.

Please silence all phones and electronic devices.

Recording or photography of any kind during the service is strictly forbidden.

In the spirit of Evening Prayer worship, please refrain from applause. You are invited to a reception in the Parlor following the service. You may wish to greet the musicians at that reception.

The Luther Memorial Concert Series is fully supported by the generous donations of our sponsors. Please refer to the Sponsor insert to recognize those who have made financial contributions for the 2014-2015 season. If you wish to become a sponsor, please fill out the attached form and include it with your gift. If more convenient, gifts may be mailed to the church office at a later date. Your sponsorship is fully tax deductible as allowed by law – a letter of thanks and acknowledgement will be sent to the address you provide.

***“We believe art feeds the spirit.”***

## Kurt Sahlmann (1960-2015)

This evening's program is dedicated to the glory of God in memory of Kurt Sahlmann. Kurt's generosity in sharing his gifts with the music program at Luther Memorial knew few bounds. With his wife, Kathy, he was an active financial supporter of our concert series. When we developed the Second Sunday Family & Friends Prelude series, Kurt went to work and composed a choral work for performance by the choir. He offered many suggestions for improving the use of social media to promote our events. And of course, Kurt offered his beautiful voice to the choir Sunday after Sunday and was especially enthusiastic about the Bach Cantata Vespers series.

Kurt's passion for the choir led him to complain occasionally that more people did not sing in the choir. Having lived up to his own expectations, he went the extra mile recruiting individuals to join the choir.

Obviously the many gifts Kurt showered on us are already sorely missed. We are proud to dedicate today's program to his memory.

### Memorials

Kurt Sahlmann is remembered through the generous memorials of those listed here:

Diane & Bob Banks  
Elaine Boetger  
Burton Funeral Home  
Frances Buseck  
Molly & Carl Cipriani  
Joanne Dahlstrand  
Pam & Dave Davis  
Jane & Jack Deets  
Linda & Douglas Dunbar  
Lisa & Barry Enterline  
Joanne & Robert Enterline  
Jeanne & Walt Gaber  
Lynda & Herb Gilroy  
June & Bob Hetz  
Lisa & Chuck Jenkins  
D. Britton Johnston  
Marilyn Kraus & Family  
David Lasher  
Mary & John Laver

Luther Memorial Choir  
Cathy & Don MacGregor  
Jan & Skip MacInnes  
Robert Mansur  
Judith & Charles McKay  
Santa Merrifield  
Elizabeth Miller  
Evelyn & Willard Oakes  
Wayne Pemberton  
Vivian & William Pietrzak  
Marilyn Rositer  
Jeanne & Oscar Schmitt  
Mary & A. J. Scolio  
Marilyn Sontheimer  
Linda Susko  
Stella Way  
Donna & Richard Wynne  
Pat & Bob Young  
Lynn & Thomas Zastawney

## Ascension of Our Lord May 14, 2015 7:00 PM EVENING PRAYER

### Vespers



**PRELUDE:** Violin Concerto in E Major (BWV 1042)

**Johann Sebastian Bach**  
(1685-1750)

- I. Allegro
- II. Adagio
- III. Allegro assai

*Joseph Kneer, Violin*

*We stand, facing the candle as we sing.*

### SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.** ▶



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,



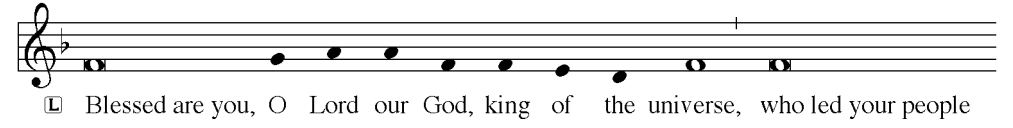
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



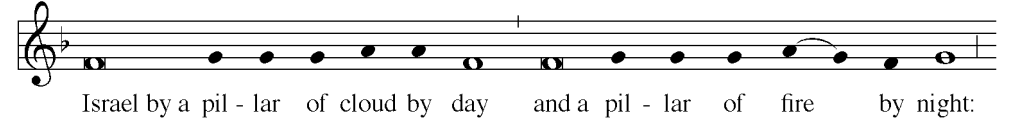
☐ The Lord be with you. ☑ And al - so with you.



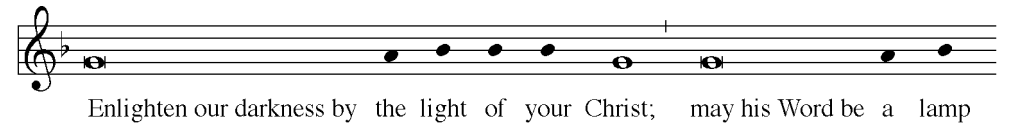
☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.



☐ Blessed are you, O Lord our God, king of the universe, who led your people



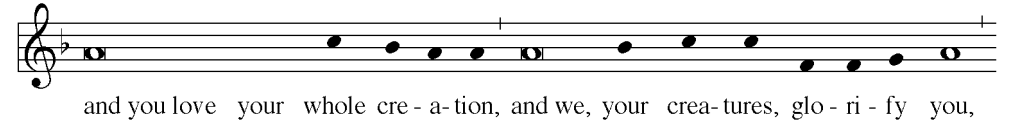
Israel by a pil - lar of cloud by day and a pil - lar of fire by night: ▶



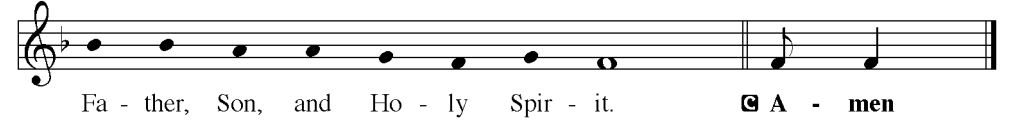
Enlighten our darkness by the light of your Christ; may his Word be a lamp



to our feet and a light to our path; for you are mer - ci - ful,



and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,



Fa - ther, Son, and Ho - ly Spir - it. ☑ A - men

## ✠ PSALMODY ✠

*We sit.*

### PSALM 141

*Men sing parts marked ☐. Women sing parts marked ☑. All sing parts marked ☑.*



☑ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



☐ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



☑ Let my prayer rise be - fore you as in - cense; ▶

the lift- ing up of my hands as the eve- ning sac- ri - fice.

① Set a watch be- fore my mouth, O Lord, and guard the door of my lips.

② Let not my heart in- cline to an - y e - vil thing; let me not be oc - cu -

pi ed in wick - ed - ness with e - vil - do - ers. ① But my eyes are

turned to you, Lord God; in you I take ref - uge. Strip me not of my life.

② Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

① as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.

③ Let my prayer rise be - fore you as in - cense;

the lift - ing up of my hands as the eve - ning sac - ri - fice.

*Silence for meditation is observed, then:*

### PSALM PRAYER

① Let the incense of our repentant prayer ascend before you, O Lord, and let your loving-kindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

③ Amen.

### PSALM: Psalm 47

**Refrain:** (*Sung once by the choir, then repeated by the congregation and sung where indicated by R.*)

God has gone up with a shout,

- <sup>1</sup> Clap your hands all you peoples;  
shout to God with a cry of joy.
- <sup>2</sup> For the Lord Most High is to be feared;  
he is the great king over all the earth.
- <sup>3</sup> He subdues the peoples under us,  
and the nations under our feet.
- <sup>4</sup> He chooses our inheritance for us,  
the pride of Jacob whom he loves. **R**
- <sup>5</sup> God has gone up with a shout,  
the Lord with the sound of the ram's horn.
- <sup>6</sup> Sing praises to God sing praises;  
sing praises to our king sing praises.
- <sup>7</sup> For God is King of all the earth;  
sing praises with all your skill. **R**
- <sup>8</sup> God reigns over the nations;  
God sits upon his holy throne.
- <sup>9</sup> The nobles of the peoples have gathered together  
with the people of the God of Abraham.
- <sup>10</sup> The rulers of the earth belong to God,  
and he is highly exalted. **R**

*Silence for meditation is observed, then:*

**PRAYER**

☒ Almighty God,  
your blessed Son, our Savior Jesus Christ,  
ascended far above all heavens that he might fill all things.  
Mercifully give us faith to trust that, as he promised,  
he abides with us on earth to the end of time,  
who lives and reigns with you and the Holy Spirit,  
one God, now and forever.

☑ Amen.

*Following the organ introduction to the hymn, we stand.*

**HYMN**

**LBW 172**

**Lord, Enthroned in Heavenly Splendor**



*all* 1 Lord, en- throned in heav'n-ly splen- dor, First- be - got - ten\_\_ from the dead,  
*choir* 2 Here our hum- blest hom- age pay we, here in lov - ing\_\_ rev'- rence bow,  
*women* 3 Though the low - liest form now veil you As of old in\_\_ Beth - le - hem,  
*men* 4 Pas - chal Lamb, your of - fring, fin - ished Once for all when you were slain,  
*all* 5 Life - im - part - ing heav'n-ly man - na, Strick- en rock with stream- ing side,



You a - lone, our strong de - fend - er, Lift - ing up your\_\_ peo - ple's head.  
here for faith's dis - cern- ment pray we, lest we fail to\_\_ know you now.  
Here as there your an - gels hail you, Branch and flow'r of\_\_ Jes - se's stem,  
In its full - ness un - di - min - ished Shall for - ev - er - more re - main.  
Heav'n and earth with loud ho - san - na Wor - ship you, the\_\_ Lamb who died,



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!\_\_



Je - sus, true\_\_ and liv - ing\_\_ bread! Je - sus, true and\_\_ liv - ing bread!  
You\_\_ are here,\_\_ we ask not\_\_ how, You are here, we\_\_ ask not how.  
We\_\_ in wor - ship join with them; We in wor - ship\_\_ join with them.  
Cleans - ing souls\_\_ from ev - 'ry\_\_ stain; Cleans - ing souls from ev - 'ry stain.  
Ris'n,\_\_ as - cend - ed glor - ri - fied! Ris'n, as - cend - ed\_\_ glor - ri - fied!

Text: Geroge H. Bourne, 1840-1925  
Music: BRYN CALFARIA, William Owen, 1814-1893

*We sit.*

*The offering is gathered.*

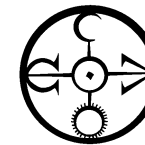
**VOLUNTARY:** Sonata in A Major for Two Flutes (TWV 40:105)

**Georg Philipp Telemann**  
*(1681-1767)*

- I. Siciliano
- III. Andante
- IV. Allegro

*LeAnne Wistrom & Sarah Steranka, flutes*

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.  
Your generosity is appreciated.*



**✠ WORD ✠**

**READING: Acts 1:1-11**

*The Promise of the Holy Spirit*

<sup>1</sup>In the first book, Theophilus, I wrote about all that Jesus did and taught from the beginning <sup>2</sup>until the day when he was taken up to heaven, after giving instructions through the Holy Spirit to the apostles whom he had chosen. <sup>3</sup>After his suffering he presented himself alive to them by many convincing proofs, appearing to them during forty days and speaking about the kingdom of God. <sup>4</sup>While staying with them, he ordered them not to leave Jerusalem, but to wait there for the promise of the Father. "This," he said, "is what you have heard from me; <sup>5</sup>for John baptized with water, but you will be baptized with the Holy Spirit not many days from now."

*The Ascension of Jesus*

<sup>6</sup>So when they had come together, they asked him, "Lord, is this the time when you will restore the kingdom to Israel?" <sup>7</sup>He replied, "It is not for you to know the times or periods that the Father has set by his own authority. <sup>8</sup>But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth." <sup>9</sup>When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. <sup>10</sup>While he was going and they were gazing up toward heaven, suddenly two men in white robes stood by them. <sup>11</sup>They said, "Men of Galilee, why do you stand looking up toward heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven."

☒ The Word of the Lord.

☑ Thanks be to God.

*This anthem is an excerpt from a large choral work that Handel composed in 1743 to celebrate the victory of George II in the Battle of Dettingen. The work begins with a trumpet and bass duet and concludes with a typical Handelian jubilant and rhythmic chorus.*

**ANTHEM:** *Thou Art the King of Glory*  
*Dettingen Te Deum in D Major (HWV 283)*

**George Frederick Handel**  
*(1685-1759)*

*Thou art the King of Glory, O Christ.*  
*Thou art the everlasting Son of the Father.*

**READING: Mark 16:14-20**

*Jesus Commissions the Disciples*

<sup>14</sup>Later he appeared to the eleven themselves as they were sitting at the table; and he upbraided them for their lack of faith and stubbornness, because they had not believed those who saw him after he had risen. <sup>15</sup>And he said to them, “Go into all the world and proclaim the good news to the whole creation. <sup>16</sup>The one who believes and is baptized will be saved; but the one who does not believe will be condemned. <sup>17</sup>And these signs will accompany those who believe: by using my name they will cast out demons; they will speak in new tongues; <sup>18</sup>they will pick up snakes in their hands, and if they drink any deadly thing, it will not hurt them; they will lay their hands on the sick, and they will recover.”

*The Ascension of Jesus*

<sup>19</sup>So then the Lord Jesus, after he had spoken to them, was taken up into heaven and sat down at the right hand of God. <sup>20</sup>And they went out and proclaimed the good news everywhere, while the Lord worked with them and confirmed the message by the signs that accompanied it.

The Word of the Lord.

Thanks be to God.

**CANTATA:** *Auf Christi Himmelfahrt allein, BWV 128*  
**On Christ’s Ascent to Heaven Alone**

**Johann Sebastian Bach**  
*(1685-1750)*

### 1. Chorus

*Auf Christi Himmelfahrt allein,*  
**On Christ’s ascent to heaven alone,**  
*Ich meine Nachfahrt gründe*  
**I my following journey ground**  
*Und allen Zweifel, Angst und Pein*  
**And all doubt, anxiety and pain**  
*Hiermit stets überwinde;*  
**Herewith steadily overcome;**  
*Denn weil das Haupt im Himmel ist,*  
**For because the head in heaven is,**  
*Wird seine Glieder Jesus Christ*  
**Will his members Jesus Christ**  
*Zu rechter Zeit nachholen.*  
**At the right time retrieve.**

In the opening chorus, Bach employs the chorale tune of the German Gloria, “*Allein Gott in der Höh sei Ehr*” (“All Glory Be to God on High” – see Hymn #166 in the green hymnal). This melody is heard as the soprano *cantus firmus* – the long notes of each choral phrase. The lower voices provide faster movement, imitative of the upper chorale tune. The orchestral figures at the beginning and throughout the interludes are also imitative of the first few notes of the chorale and present themselves as brief fanfare-like passages.

### 2. Recitative (Tenor)

*Ich bin bereit, komm, hole mich!*

**I am prepared, come, summon me!**

*Hier in der Welt*

**Here in the world**

*Ist Jammer, Angst und Pein;*

**Is misery, anxiety and pain;**

*Hingegen dort, in Salems Zelt,*

**On the other hand, there in Jerusalem’s tent/tabernacle**

*Werd ich verkläret sein.*

**Will I transfigured/radiant be.**

*Da sehe ich Gott von Angesicht zu Angesicht,*

**There see I God face to face,**

*Wie mir sein heilig Wort verspricht.*

**As to me His holy word promises.**

This brief *secco* (“dry”) recitative sets the context for the ensuing bass aria.

### 3. Aria & Recitative (Baritone)

*Auf, auf, mit hellem Schall,*

**Up, up, with bright sound**

*Verkündigt überall;*

**Proclaim everywhere;**

*Mein Jesus sitzt zur Rechten!*

**My Jesus sits at the right hand [of the Father]!**

*Wer sucht mich anzufechten?*

**Who seeks me to challenge?**

*Ist er von mir genommen,*

**Is He [Jesus] from me taken,**

*Ich werd einst dahin kommen,*

**I will once there come,**

*Wo mein Erlöser lebt.*

**Where my redeemer lives.**

*Mein Augen warden ihn in größter Klarheit schauen.*

**My eyes will Him in greatest clarity look upon.**

*O könnt ich im voraus mir eine Hütte bauen!*

**Oh could I in advance for me a tabernacle build!**

*Wohin? Vergebner Wunsch!*

**Where? Useless wish!**

*Er wohnt nicht auf Berg und Tal.*

**He dwells not on mountain and valley.**

*Sein Allmacht zeigt sich überall;*

**His omnipotence shows itself over all;**

*So schweig, verwegner Mund,*

**So be silent, presumptuous mouth,**

*Und suche nicht dieselbe zu ergründen!*

**And seek not this same to fathom!**

The bass aria, in typical ABA form, is a vision of the disciples seeing Jesus in heaven at the right hand of the father. Bach stages this ingeniously with a big trumpet solo over the strings. At the moment the text announces that the sinner will one day go to where Jesus now lives, the aria literally floats away into a string recitative. One commentator pointed out that “von Ziegler ends her aria text with a line, ‘so hush, presumptuous mouth, and do not strive to fathom this mighty thing.’ But completely undercutting this vivid scene by telling the narrator to be quiet breaks one of the cardinal rules – never tell a singer to shut up. Bach rather limply ends the recitative and plays the opening trumpet and string ritornello to end the aria.”

#### 4. Aria (Duetto) (Alto & Tenor)

*Sein Allmacht zu ergründen,*

**His omnipotence to fathom,**

*Wird sich kein Mensche finden,*

**Will himself no human find,**

*Mein Mund verstummt und schweigt.*

**My mouth becomes dumb and silent.**

*Ich sehe durch die Sterne,*

**I see through the stars,**

*Dass er sich schon von ferne*

**That He himself even from afar**

*Zur Rechten Gottes zeigt.*

**At the right of God shows/is manifest.**

The text of this duet presents a similar, but greater problem. The last line of text in the A section says “My mouth becomes dumb and silent.” Since this line in a *da capo* (ABA) form is repeated over and over, the result becomes almost comical. However, Bach succeeds in providing continuous and captivating melodic lines, especially with the interplay between oboe, alto and tenor throughout the aria.

This aria also provides examples of Bach’s predilection for “text painting” – illustrating and amplifying words and phrases with melodies reflective of that text. The final word of the first phrase, “*ergründen*” drops much lower than the beginning of the phrase. And the first phrase of the B section, “I see through the stars” quickly and gracefully ascends as the singers are directing their attention heaven-ward.

#### 5. Chorale

*Alsdenn so wirst du mich,*

**Even then so will you me,**

*Zu deiner Rechten stellen*

**At your right hand place**

*Und mir als deinem Kind*

**And me as your child**

*Ein gnädig Urteil fällen,*

**A gracious judgment lay upon,**

*Mich bringen zu der Lust,*

**Me bring to the pleasure/joy,**

*Wo deine Herrlichkeit*

**Where your majesty**

*Ich werde schauen an*

**I shall look upon**

*In alle Ewigkeit.*

**In all eternity.**

The final chorale departs from the normal practice of repeating the primary chorale tune. Instead, Bach provides a harmonization of another chorale, “O God, My Faithful God” (#504 in the green hymnal), known by multiple names: “*O Gott du frommer Gott*” and “*Was frag ich nach der Welt*”. Full orchestra doublings of the voice parts bring this cantata to a joyful conclusion.

#### HOMILY

The Rev. Dr. Ralph Jones, Bishop

*Silence is observed, then:*

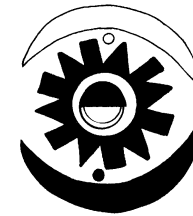
- Ⓐ In many and various ways God spoke with his people of old by the prophets.
- Ⓑ **But now in these last days he has spoken to us by his Son.**

*We stand.*

MAGNIFICAT

My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in  
God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.  
From this day all gen-er-a-tions will call me bless-ed.  
The Al-might-y has done great things for me, and ho-ly is his name.  
He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.  
He has shown the strength of his arm; he has scat-tered the  
proud in their con-ceil. He has cast down the might-y from their thrones,  
and has lift-ed up the low-ly. He has filled the  
hun-gry with good things, and the rich he has sent a-way emp-ty. ▶

He has come to the help of his ser-vant Is-ra-el,  
for he has re-mem-bered his prom-ise of mer-cy, the prom-ise he  
made to our fa-thers, to A-bra-ham and his chil-dren for-ev-er.  
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it;  
as it was in the be-gin-ning, is now, and will be for-ev-er. A-men





## ✠ PRAYERS ✠

*We kneel or sit.*

### LITANY



℣ In peace, let us pray to the Lord. ℟ **Lord, have mer - cy.**

*After each petition:*

℣ ...let us pray to the Lord.



℟ **Lord, have mer - cy.**

*The litany concludes:*

℣ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



℟ **Al - le - lu - ia.**

℣ Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

℣ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



℟ **To you, O Lord.**

℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

℟ **Amen.**

### LORD'S PRAYER

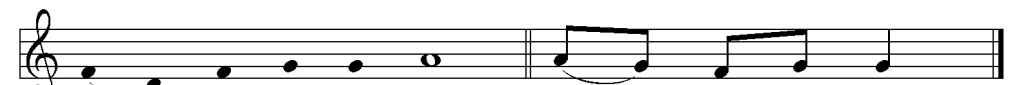
℣ Lord, remember us in your kingdom and teach us to pray:

℟ **Our Father, who art in heaven,  
hallowed be thy name,  
thy kingdom come,  
thy will be done,  
on earth as it is in heaven.**

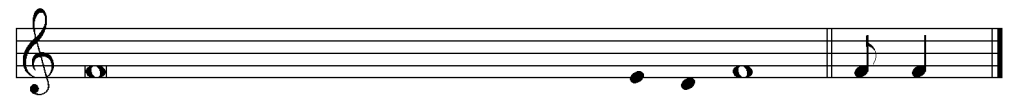
**Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those  
who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.**

**For thine is the kingdom,  
and the power, and the glory,  
forever and ever. Amen.**

### BENEDICAMUS DOMINO & BENEDICTION



℣ Let us bless the Lord. ℟ **Thanks be to God.**



℣ The almighty and merciful Lord,  
the Father, the Son, and the Holy Spirit, bless . . . and pre-serve us. ℟ **A - men**

*Following the organ introduction to the hymn, we stand.*

## A Hymn of Glory Let Us Sing!



1 A hymn of glo - ry let us sing! New hymns through-out the  
 2 The ho - ly ap - os - tol - ic band up - on the Mount of  
 3 To whom . . . shin - ing an - gels cry, "Why stand and gaze up -  
 4 "You see him now, as - cend - ing high up to the por - tals



world shall ring: Al - le - lu - ia! Al - le - lu - ia!  
 Ol - ives stand, Al - le - lu - ia! Al - le - lu - ia!  
 on the sky?" Al - le - lu - ia! Al - le - lu - ia!  
 of the sky." Al - le - lu - ia! Al - le - lu - ia!



Christ, by a road be - fore un - trod, as - cends un - to  
 And with his faith - ful fol - l'wers see their Lord as - cend  
 "This is the Sav - ior!" thus they say, "this is his glo -  
 "Here - af - ter Je - sus you shall see re - turn - ing in



the throne of God. Al - le - lu - ia! Al - le - lu - ia!  
 in maj - es - ty. Al - le - lu - ia! Al - le - lu - ia!  
 rious tri - umph day!" Al - le - lu - ia! Al - le - lu - ia!  
 great maj - es - ty." Al - le - lu - ia! Al - le - lu - ia!



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

5 O Lord, our homeward pathway bend,      6 Give us your joy on earth, O Lord,  
 that our unwearied hearts ascend.      in heav'n to be our great reward.  
 Alleluia! Alleluia!      Alleluia! Alleluia!  
 Where, seated on your Father's throne,      When throned with you forever, we  
 you reign as King of kings alone.      shall praise your name eternally.  
 Alleluia! Alleluia!      Alleluia! Alleluia!  
 Alleluia, alleluia, alleluia!      Alleluia, alleluia, alleluia!

7 O risen Christ, ascended Lord,  
 all praise to you let earth accord:  
 Alleluia! Alleluia!  
 You are, while endless ages run,  
 with Father and with Spirit one.  
 Alleluia! Alleluia!  
 Alleluia, alleluia, alleluia!

## DISMISSAL

☐ Go in peace. Serve the Lord.

☑ Thanks be to God!

POSTLUDE: "A Hymn of Glory Let Us Sing"

**Benjamin M. Culli**

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## PROGRAM NOTES

The Luther Memorial "**Bach Cantata Vespers**" series strives to present the cantatas of Johann Sebastian Bach in a liturgically significant manner. One of the responsibilities of a Cantor in Bach's time was to compose a cantata (a narrative piece of music with choral and instrumental parts) based on texts and chorale tunes appropriate for specific days and seasons of the church year. These cantatas were presented within a church service, highlighting and elaborating on the Word as heard in the scripture readings and sermon. Martin Luther wrote that "next to the Word of God, music deserves the highest praise... the gift of language combined with the gift of song was given to man that he should proclaim the Word of God through Music." It is obvious that Bach took this sentiment to heart in the creation of these works as he devoted so much attention to the expression of the text through music. In keeping with this spirit, throughout our series, dates and cantatas will be selected to correspond with significant times of the church year. The other texts and music of each program are intended to reflect on the singular theme of each season. We hope that this emphasis and consistency will lead to a deeper understanding and appreciation of the music as well as enhance your personal reflections of the season.

Today, we celebrate the "The Ascension of Our Lord." Occurring 40 days after the Resurrection, this completes the cycle of Jesus' birth/incarnation, death, resurrection and return to heaven and restores Christ, God the Son, to the position of glory at the right hand of God the Father.

### HISTORY OF THE LUTHER MEMORIAL ASCENSION TAPESTRY

In 1928, the Cenchrean Circle of Luther Memorial asked the privilege of presenting a tapestry to hang on the wall above the altar. Judge William E. Hirt was planning a trip to New York and was requested to investigate the matter. At the Museum of Fine Arts, he was directed to the Edgewater Beach Looms and there met the owner, Mr. Lauritz Kleiser, a Norwegian Lutheran. Mr. Kleiser came to Erie and setting up his easel in the church, painted a small representation of the Ascension, the subject selected for the tapestry. This he took to his studios in New York where he reproduced it in a cartoon the size of the present tapestry. Over this, as a pattern, the weavers, all of them Belgians whose families had followed this vocation, wove the beautiful creation which hangs above the altar. The fabric is made of Australian wool and Japanese silk, the halos are 18k gold thread, and the colors are fadeless vegetable dyes. It was unveiled September 19, 1928 as a progressive memorial to the Cenchrean Circle.

### Violin Concerto in E Major – BWV 1042

Bach wrote this concerto either while serving as *Konzertmeister* of the Ducal Court of Weimar from 1714 to 1717 or as *Kapellmeister* in Köthen from 1717 to 1723. It exhibits the influence of Italian concerto writing with which Bach became familiar in the years immediately preceding through the study and transcription of works by composers such as Vivaldi and Corelli.

### Sonata in A Major for Two Flutes (TWV 40:105)

George Philipp Telemann (1681-1767), a contemporary of Bach, was a renowned figure in the music life of his time and was far more widely known than Bach. He was a prolific composer and contributed to every form of music of his day. During the 20<sup>th</sup> century revival of interest in Baroque music, Telemann suffered in comparison to Bach - his music was regarded as mechanical and less substantive than that of many other Baroque composers. That assessment has evolved and he is now recognized for finely-crafted works illustrating knowledge and understanding of multi-national music styles of the Baroque. Today's sonata was written as an unaccompanied duo for either two violins or two flutes.

### Cantata No. 128

### "Auf Christi Himmelfahrt allein"

Bach composed this cantata in during his tenure in Leipzig and it was first performed on May 10, 1725 for the feast of the Ascension. The two scripture readings assigned for the Ascension in this era offer two complementary descriptions of that event. The very beginning of Acts has the more vivid picture, and is the source for the many works of art on the subject, including Luther Memorial's chancel tapestry. In the other, the very end of the Gospel according to Mark, the ascension is almost incidental to the exhortation to go into the world and preach the gospel.

The text is based upon the poetry of Christiana Mariana von Ziegler, a Leipzig contemporary of Bach with whom he collaborated on nine cantatas during the Easter season of 1725. Her poetry, written in the first person, is a very personal expression of a Christian who anxiously desires to join her Savior at the right hand of God now that He has ascended to that place of honor. Detailed notes for each movement may be found in the context of the printed service. Note that the English translations are provided in a literal rather than poetic form so that individual words and phrases may be understood in the musical-textual relationship that Bach would have intended.

# LEADING WORSHIP TODAY

*Homilist* Bishop Ralph Jones  
*Liturgical Leaders* Pastor William Coleman, Steven Skinner

## Vocal Soloists

*Soprano* Lisa Layman  
*Tenor* Brent Weber  
*Baritone* James Bobick

## Orchestra

*Violin I* Joseph Kneer, Lou Nicolina  
*Violin II* Maura Pelinsky, Anna Rose Welch  
*Viola* Jennifer Jansen, Carrie Smock  
*Cello* Ruth Ann Scanzillo, James Pearson  
*Flute* LeAnne Wistrom, Sarah Steranka  
*Oboe* Hilary Philipp, Kristin Perry  
*Trumpet* Wesley Woodward, Riley Conley  
*Timpani* Cathie Dugan  
*Harpsichord/Organ* Walt Gaber  
*Conductors* Andrija Andelić, Steven Skinner

## Choir

*Soprano*

Margaret Andraso, Emma Chaffee,  
Molly Dugan, Denise King,  
Lisa Layman, Cathy MacGregor,  
Janice MacInnes, Debbie Madurski,  
Margarete Potocki, Rose-Marie Rose,  
Solveig Santillano, Amelia Smith,  
Carol Snippert

*Alto*

Cathie Dugan, Mary Laver,  
Kathy Sahlmann, Ashley Shade,  
Pat Young

*Tenor*

Bob Banks, Brandon Fritze,  
Greg Krivonak, Mark Lechner,  
Ronald Leemhuis, Steven Skinner,  
Brent Weber

*Bass*

Andrija Andelić, James Bobick,  
Doug Chaffee, William Coleman,  
Gary Flick, Derf Hopsecger,  
Ron King, Ken Kraut,  
Otto (Skip) Meyn, Brian Moran,  
John Myers

## BIOGRAPHIES

**DR. REV. RALPH E. JONES** is bishop of the Northwestern Pennsylvania Synod of the Evangelical Lutheran Church in America (ELCA). Born in Kittanning, Pa, Bishop Jones earned a bachelor's degree in biblical studies from Gettysburg College, Gettysburg, Pa., a Master of Divinity degree from Lutheran Theological Seminary at Gettysburg (LTSG), and a master's degree in systematic theology from Duquesne University, Pittsburgh. Before he was elected bishop in 2001, Bishop Jones was pastor at St. Paul Lutheran Church, Corry, Pa. Bishop Jones is married to Dr. Rev. Sandra Jones who works as an Assistant to the Bishop of Northwestern Pennsylvania Synod and focuses on Leadership Development.

**PASTOR BILL COLEMAN** has been pastor of Luther Memorial Church since November 2008. Bill grew up in Scranton, Pennsylvania, attended St. Bonaventure University and finished his BA in Accounting at Indiana University of Pennsylvania. After living in Northern Virginia for seven years and working as an auditor and financial analyst, Bill was called into the ministry. He graduated with his Masters of Divinity from Gettysburg Lutheran Seminary in 2004 and was called to serve Trinity Lutheran Church in Sidman, Pennsylvania and St. John Lutheran Church in Summerhill, Pennsylvania. After moving to Erie (where his wife, Amy, grew up) Bill served St. Peter's Lutheran Church (Millcreek) and Trinity Lutheran Church (McKean) before being called by Luther Memorial Church.

Bill enjoys running, biking, reading and cooking. He finds peace during long walks and runs at Presque Isle State Park. He finds joy in the simple moments of life and is appreciative of his many blessings. He enjoys having conversations with people and welcomes meeting new people. He is thankful for the ministry which happens at Luther Memorial Church on a daily basis and is excited about the future of this ministry.

**STEVEN SKINNER**, BM (University of the Pacific; Music Ed, organ), MM (Biola University, Church Music) was Minister of Music and Worship at First Presbyterian Church of the Covenant in Erie from 1995-2011. Currently he is liturgist at Redeemer Presbyterian Church (EPC) of Erie, and plays piano for the Wednesday Roman Catholic Mass at the VA hospital.

Soprano **LISA LAYMAN** has appeared with the Yale Opera, Houston Grand Opera, Connecticut Grand Opera, Opera Tampa, and was a Resident Artist for many years singing major soprano roles with the Lyric Orchestra in New York City, New Jersey, Florida and at the Holder's International Festival in Barbados, West Indies. Her concert and oratorio appearances have been with the Concert Chorale of Houston, Yale Chamber Music Society, the Yale Philharmonia, and the Riverside Choral Society at Lincoln Center. Locally, Ms. Layman has appeared with the Erie Opera Theater, Erie Chamber Orchestra, Winds on the Lake, and various performance groups at Mercyhurst University while she was an assistant professor of voice. Lisa resides in Erie, PA with her husband Brent Weber and teaches voice privately in her home and is an adjunct assistant voice professor at SUNY Fredonia.

**BRENT WEBER**, tenor, is a performer of many talents. He has performed throughout the United States and Canada in opera, oratorio and Broadway musicals. Some of his operatic favorites include Rigoletto, La Boheme and Don Carlo. His favorite oratorio soloist performances include Bach's Magnificat, Schubert's Mass in C and Mozart's Mass in C at Carnegie Hall in New York City and Rossini's "Stabat Mater" at The Shrine of the Immaculate Conception in Washington D.C. As a Broadway singer, he played the role of Piangi in "The Phantom of the Opera" in Vancouver and Toronto, Canada and three productions with "Encore's, Great American Musicals" in New York. Other talents include conducting and directing operas. In 2014 he conducted the world premiere opera, "The Selfish Giant" with the Erie Opera Theatre. Next year he will be stage directing "The Merry Widow" for the Hillman Opera at Fredonia University where he teaches voice and opera. Mr. Weber resides in Erie, PA and currently works as a music professor at Fredonia State University, Point Park University in Pittsburgh and as Director of Choirs for Edinboro University.

**JAMES BOBICK** has had a versatile career, from leading roles in the works of Donizetti, Verdi, Bizet, and Mozart to those of Bach, Handel, Mendelssohn, Brahms, and Orff. Mr. Bobick was seen in over 20 roles at New York City Opera and with companies that have included Seattle Opera, Portland Opera, Opera Colorado, Fort Worth Opera, Connecticut Opera, Opera Omaha, Opera Pacific, Opera Delaware, Virginia Opera, Baltimore Opera, Wichita Grand Opera, Dayton Opera, Central City Opera, and the Bard Festival. As a concert soloist, Mr. Bobick has been heard in New York City at Carnegie, Avery Fisher, and Alice Tully Halls, at New York's Cathedral Church of St. John the Divine, and in concerts around the United States, France, the Czech Republic, and Costa Rica. In 2015, Mr. Bobick will reprise his role of Howard in David T. Little's Dog Days with Los Angeles Opera and Fort Worth Opera. This is his third appearance on the Luther Memorial Bach Cantata Vespers series.

Violinist **JOSEPH KNEER** holds a Bachelor of Music in Violin Performance from Oberlin Conservatory, a Masters of Music in Violin and Theory Pedagogy from the Peabody Institute, and a Doctor of Musical Arts in Violin Performance, also from Peabody. Since 2012, Kneer has served as the Assistant Professor of Violin, Viola, Music Theory, and Aural Skills in the D'Angelo Music Department at Mercyhurst University. Previous teaching engagements include the Peabody Preparatory and the Janna Friedman music school, among others. Kneer is also an active recitalist and orchestral musician, has performed on numerous concert series in the Midwest and on the East Coast, and recently performed as the soloist in Svendsen's *Romance* with the Young Artists Debut Orchestra. He was featured in a live performance on *Classics with Wally Faas* (91.3 WQLN, Erie Public Radio) last year as part of the Lobby Performance series with pianist and recital partner Shirley Yoo. Kneer performs regularly with the Erie Philharmonic Orchestra, and is a contracted member of the Erie Chamber Orchestra's first violin section.

Joseph has studied with Mary West, Milan Vitek, Herbert Greenberg, and Violaine Melançon, and maintains an active private and collegiate violin studio and string ensemble at Mercyhurst University. Kneer's students have won notable local and regional recognition since his arrival in Erie, including top prizes at the Erie Tuesday Morning Music Club, solo debuts with the Western New York Chamber Orchestra and on local concert series recitals, and participation in all levels of the Pennsylvania All-State Orchestra. He has appeared frequently with the Luther Memorial Concert Series.

**ANDRIJA ANDELIĆ**, a native of Serbia, will soon graduate from Mercyhurst University with a Bachelor of Performance in Piano and will start his graduate studies in the same field at Duquesne University in the fall. He has performed in concert halls throughout Europe and the US and has won several piano competitions, including first place in Verbania, Italy and Erie, PA. Over the past three years, Andrija was the assistant conductor for the Mercyhurst Concert Choir. He is presently organist at St. Stephen's Lutheran Church, a member and guest conductor of the Erie Renaissance Singers and a member and guest conductor of the Chautauqua Chamber Singers in Jamestown, NY.

**WALT GABER**, a native of Waterford, PA holds degrees in Music and Computer Science. He first became interested in organs and organ music while working during his undergraduate years for Lawrence Phelps, a world renowned pipe organ builder located in Erie, PA during the early 1970's. With a Masters of Music in Organ Performance, Walt taught undergraduate Music History and Music Theory at Oral Roberts University for several years before making a career change from music to software development but remaining active in church music. During most of the 25 years Walt and his family lived in Tulsa, OK, he served as Parish Musician for two congregations - Grace Lutheran and Lutheran Church of the Good Shepherd. Returning to Erie in 2004, Walt became active in the Luther Memorial choir and has served as Cantor since September 2011 and Artistic Director of the Luther Memorial Concert Series for the past three seasons.